

FANTASÍA-MONTUNO

BY

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Don Freund, Director of Thesis

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**Luis M. Ruelas Romo**

# **FANTASÍA-MONTUNO**

For chamber orchestra

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## **Instrumentation**

Piccolo

Flute

Oboe

English Horn

Clarinet in Bb

Bass Clarinet in Bb

Alto Saxophone

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Tenor Trombones

Bass Trombone

Percussion

Perc. 1: Bongos / Bongo Bell (Hand Cowbell) / Bass Drum.

Perc. 2: Congas.

Perc. 3: Susp. Cymbal / Mounted Cowbell / Timbales

Piano

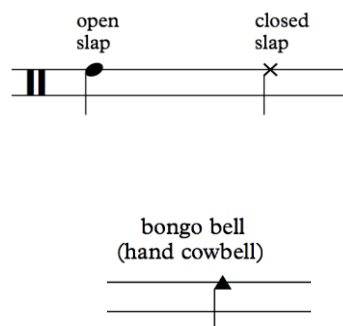
Strings

Duration: Approx. 7 min.

## Performance Notes

### For Percussion

*Perc. 1 (Bongos / Bongo Bell / Bass Drum)*



Open slap: (indicated in the score with a regular note head) traditional form of playing the bongo with the fingertips, giving special attention to bouncing the finger right off the drum to let the drum ring a bit more.

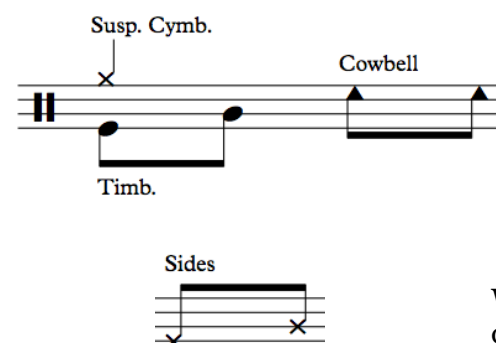
Closed slap: (indicated in the score with an “x” note head) dampen the drum with one hand, while the other hand hits the drum with the fingertips. Keep the fingers on the drum skin after each attack. Both hands can alternate between dampening and hitting the drum; the key is to create a dry, short sound.

Play the *Bongo Bell* (Hand Cowbell) when indicated by a “triangle” note head. If possible use traditional thick drumstick for bongo bells. If not regular drumstick would suffice.

*Perc. 2 (Congas)*

The Open slap and Closed slap that were discussed above for the bongos will be applicable to the congas as well.

*Perc. 3 (Timbales, Susp. Cymbal, Mounted Cowbell)*



Play Susp. Cymbal, Timbales and Cowbell with drumsticks. The Cowbell should be mounted to the timbales if possible, and should be preferably smaller than the bell used by Perc. 1 for Bongo Bell / Hand Cowbell.

Whenever the Timbales have “x” note heads it means to hit the sides of the drums, in a manner that is typical of the cascara sections in salsa.

### For Strings

m.s.p.

molto sul ponticello

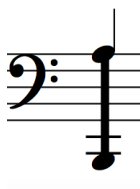


wide vibrato

### For Piano

Ped. →

Leave damper pedal down and let ring till sound dissipates



Cluster Chord. Pitches delineating the chords are approximate. Use entire arm(s) to get at least as many of the notes delineated in the chord.

## **Program Notes**

The concept of “higher art” and “lower art” is a rather archaic ideology that never resonated with my personal philosophy of music, with my esthetics; it just never resonated with my view of how I observe art and the world it reflects. For me it is the creative spirit, the inevitable need of expression and the soulful search to communicate with other human being in a deeper level what makes art worth pursuing, not a label that boxes art into artificial categories which one is supposed to choose from.

Music being another of the primary art forms has not escaped this debate between “high” and “low” art. Many contemporary composers have been blurring the line between popular and classical music, between the old elitist concepts “high” and “low” music. This blaring of such concepts is much needed to fully integrate the multiple facets of a societal expression through art. One of such composers who inspired me to pursue my own “blurring of genre lines” is Argentinian composer Oswaldo Golijov, particularly with his St. Mark’s Passion (*La Pasión Según San Marcos*). It is simply outstanding the way Golijov brings in popular Latin American dances such as salsa, merengue or samba into the form of an oratorio whenever the chorus becomes the mob, the *turba*, in the narrative of the Passion. And he does so respecting the forms and intricacies proper to each of these dances he introduces within a considered “traditional” form in Classical music.

Keeping in min these concepts of incorporating popular and classical music I came up with the idea to write my piece “Fantasía-Montuno” for chamber orchestra. This work uses the strict rhythmic patters of the “cascara” and “montuno” sections in salsa music. At first these sections are blatantly stated, as they would be in a typical salsa song with orchestration that mimics a salsa band. Nevertheless, as the piece progresses, the theme gets distorted to give in to a modal passage were there is no tonal center opening the door for new orchestration that leaves behind the “salsa band” instrument grouping. It is not until the end that both worlds meet in a bombastic joyous and climactic ending of the piece.

On another note, the harmonic structure of the piece is based on two pitch collections, which through inversions and different combinations, at times showcase a very clear tonal sense (such as in the “cascara” and “montuno” sections). But also these pitch collections give way to a modal dissonant middle section that gives way to a lack of a tonal center and this enhances the dramatic narrative of the piece. These two pitch collections become the building blocks that give integrity to the whole work in spite of its narrative going from tonality to atonality, from stable to unstable until we get to the surprising unsuspected ending of the piece.

I invite you to explore this mixing of two worlds (salsa and concert music) in a festive, fast and rhythmic piece that encapsulates the two intrinsic elements to my musical soul: Latin American popular or folk music, as well as classical contemporary music.



*dedicada*  
*a*  
*mis queridos*  
*Padre, Madre y Hermano*



Fantasía-Montuno  
for chamber orchestra

Luis M. Ruelas Romo

**Rítmico, Activo** ♩ = 100

Piccolo

Flute

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone

Bassoon <sup>1</sup>/<sub>2</sub>

**Rítmico, Activo** ♩ = 100

Horn in F <sup>1</sup>/<sub>2</sub>

Trumpet in C <sup>1</sup>/<sub>2</sub>

Tenor Trombone <sup>1</sup>/<sub>2</sub>

Bass Trombone

**Rítmico, Activo** ♩ = 100

**Perc. 1**  
Bongos / Bongo Bell  
B. Drum

**Perc. 2**  
Congas

**Perc. 3**  
Cowbell  
Susp. Cymbal  
Timbales

Piano

*f* senza Ped.

**Rítmico, Activo** ♩ = 100

Violin I

Violin II

Viola

Violoncello

Double Bass

*fff*

*mf* *f*

m.s.p. (molto sul pont)

V

wide vib. ord.

*fp* *ff*

pizz.

*fff*

[illegible]





17

Picc. *ff*

Fl. *ff*

Ob. *mp* *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Alto Sax. *p* *f* *ff*

Bsn. 1/2 *p* *f* *ff*

Hn. 1/2 *f* *straight mute*

C Tpt. 1/2 *p* *f*

T. Tbn. 1/2 *mp* *p* *f*

B. Tbn. *f*

Bongos *To B. D.* *B. Drum* *f* *To Bongos*

Congas *f*

Timb. *f* *Rim shot* *(S. Cymb.)* *(Timb.)* *ff*

Pno. *ff*

Vln. I (div.) *m.s.p.* *ord.* *f* *mp* *f* *pizz.* *ff* *arco*

Vln. II (div.) *m.s.p.* *ord.* *f* *mp* *f* *pizz.* *ff* *arco*

Vla. *f* *ff* *pizz.*

Vc. *f* *ff* *pizz.*

Db. *f* *ff*

2/4 4/4 2/4

2/4 4/4 2/4

2/4 4/4 2/4

2/4 4/4 2/4





32

Alto Sax.

C Tpt. 1 2

T. Tbn. 1 2

*pp*

Bongos

Congas

Timb.

Pno.

*mp*

(Ped.) Ped. Ped. Ped. Ped.

solo Vc.

gli altri

Db.



35

Alto Sax.

C Tpt. 1 2

T. Tbn. 1 2

*mp*

Bongos

Congas

Timb.

Pno.

*f*

Ped. Ped. senza Ped.

solo Vc.

gli altri

Db.

38

Picc. *f*

Fl. *mp* *f*

Ob. *p* *f*

Eng. Hn. *p* *f*

Cl. *p* *f*

B. Cl. *p* *f* To Cl. in Bb

Alto Sax. *ff*

Bsn. 1/2 *a2* *p* *f*

Hn. 1/2 *a2 open* *p* *f*

C Tpt. 1/2 *mf* *f*

T. Tbn. 1/2 *a2* *mf* *straight mute* *1* *ffpp* *mute off* *mf*

B. Tbn. *f*

Bongos *f* To Bongo Bell

Congas *f* *mp*

Timb. *f* *mf*

Pno.

Vln. I *p* *f* *div. V* *wide vib. ord.* *m.s.p.* *psub* *ff*

Vln. II *p* *f* *div. wide vib. ord.* *m.s.p.* *psub* *ff*

Vla. *p* *f* *div. arco V* *wide vib. ord.* *m.s.p.* *ff*

solo

Vc. *ff*

gli altri

Db.

2/4

2/4

2/4

**41 Montuno**

Solo

C Tpt. 1 *f*

C Tpt. 2 *mf*

T. Tbn. 1 *open*

T. Tbn. 2 *mf*

**2/4 41 Montuno**

**4/4 Bongo Bell**

Closed end of bell

B.B.

Mouth of bell *mp*

Congas *ff* *mp*

Timb. *ff* *mp*

Cowbell\* *[Hit cowbell on the side]*

Pno. *mf*

**2/4 41 Montuno**

**4/4 senza Ped. (pizz.) tutti**

Vc. *f*

Db. *f*



45

C Tpt. 1 *ff*

C Tpt. 2

T. Tbn. 1 (open) *f*

T. Tbn. 2

B. Tbn. *f*

B.B. *mf*

Congas *mf*

Timb. *mf*

Pno. *f*

Vc.

Db.

49

C Tpt. 1 *Solo harmon. mute (stem in)* *mp* *f* *p*

C Tpt. 2 *mp* *f* *p*

T. Tbn. 1 *f* *p*

T. Tbn. 2 *f* *p*

B. Tbn. *fp* *mf*

B.B. *p*

Congas *p*

Timb. *p*

Pno. *mp* *psub* *Ped. una corda*

Vc. *ff* *mp*

Db. *ff* *mp*



53

C Tpt. 1 *Solo (open)* *f* *open*

C Tpt. 2 *mute off* *mf*

T. Tbn. 1 *ff* *mf*

T. Tbn. 2 *ff* *mf*

B. Tbn. *mf*

B.B. *mf*

Congas *mf*

Timb. *mf*

Pno. *mf* *una corda* *senza Ped.*

Vc. *f*

Db. *f*



[illegible]

[illegible]

70

Picc. *p* *n*

Fl. *8va* *p* *f* *mf*

Ob. *f*

Eng. Hn. *f*

Cl. 1 2 *p* *f* To B. Cl.

Alto Sax. *p* *f*

Bsn. 1 2

Hn. 1 2 *mf* *p* *mf*

C Tpt. 1 2 (1) *mp* mute off 1 2

T. Tbn. 1 2

B. Tbn.

B. D.

Congas

Timb.

Pno.

Vln. I *p* *mf* *wide vib. ord.* *m.s.p.* *(m.s.p.)*

Vln. II *p* *mf* *p* *mf* *wide vib. ord.* *m.s.p.* *wide vib. (m.s.p.)*

Vla. *fp* *mf* *p* *mf* *p* *mf* *wide vib. ord.* *m.s.p.* *wide vib. (m.s.p.)* *(m.s.p.)*

Vc. *pizz.* *f* *p* *mf* *p* *mf* *p* *mf* *wide vib. ord.* *m.s.p.* *wide vib. (m.s.p.)* *(m.s.p.)*

Db. *f* *p* *mf* *p* *mf* *p* *mf* *wide vib. arco ord.* *m.s.p.* *wide vib. (m.s.p.)* *wide vib. ord.* *m.s.p.* *wide vib. ord.* *m.s.p.*



[illegible]

[illegible]

91

Picc. *p* *mp* *n*

Fl. *p* *mp* *n*

Ob. *p* *mf*

Eng. Hn. *mf*

Cl. *mp* *p* *mp* *pp*

B. Cl. *mp* *p* *mp* *pp*

Alto Sax. *mp* *p* *mp* *pp*

Bsn. 1 2

Hn. 1 2 *p* *n* *pp*

C Tpt. 1 2 *p* *n*

T. Tbn. 1 2 *n*

B. Tbn. *p* *n* *p* *n*

B. D. *p*

Congas

Timb.

Pno.

Vln. I *pp* *unis.*

Vln. II (div.) *pp* *n*

Vla. *pp* *unis.*

Vc. *pizz. unis.* *mp* *mf* *n*

Db. *pizz.* *mp*

98

Picc. *p* *mp*

Fl. *p* *mp*

Ob. *mp* *mf* *pp*

Eng. Hn. *mp* *mf* *pp*

Cl. *pp* *pp*

B. Cl. *pp* *n* *pp*

Alto Sax. *p* *pp*

Bsn. <sup>1</sup>/<sub>2</sub> *mp* *mf* *n*

Hn. <sup>1</sup>/<sub>2</sub> *n* *pp*

C Tpt. <sup>1</sup>/<sub>2</sub>

T. Tbn. <sup>1</sup>/<sub>2</sub>

B. Tbn. *p* *f* *p* *ppp*

B. D.

Congas

Timb.

Pno.

Vln. I *pp* *unis.* *n* *pp*

Vln. II *pp* *n* *n* *unis.* *n*

Vla. *f* *n* *f* *pp*

Vc. *f* *mp* *f* *ff* *mf* *mp*

Db. *f* *mp* *f* *ff* *mf* *mp*

[illegible]

**110** Tempo I ♩=100

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. 1 2

**110** Tempo I ♩=100

Hn. 1 2 C Tpt. 1 2 T. Tbn. 1 2 B. Tbn.

**110** Tempo I ♩=100

B. D. Congas Timb. Pno.

**110** Tempo I ♩=100

Vln. I Vln. II Vla. Vc. Db.

114

Picc. *p* *n*

Fl. *p* *n*

Ob. *p* *n*

Eng. Hn. *p* *n*

Cl. *p*

B. Cl. *p*

Alto Sax. *p* *n*

Bsn. 1 2 *p* *n*

Hn. 1 2 *pp* *mp* *pp* *mp* *p*

C Tpt. 1 2 *pp*

T. Tbn. 1 2 *pp*

B. Tbn. *pp* *mp* *p* *f*

Bongos *f* *mf*

Congas *mp* *f*

Timb. *f*

Pno. *f* *senza Ped.* *cresc.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff* *mf* *f* *ff*

Db. *ff* *mf* *f* *ff*

[illegible]





**127**

Picc. 

Fl. 

Ob. 

Eng. Hn. 

Cl. 

B. Cl. 

Alto Sax. 

Bsn. <sup>1</sup>/<sub>2</sub> 

**127**

Hn. <sup>1</sup>/<sub>2</sub> 

C Tpt. <sup>1</sup>/<sub>2</sub> 

T. Tbn. <sup>1</sup>/<sub>2</sub> 

B. Tbn. 

**127** B. Drum 

Congas 

Timb. 

Pno. 

**127**

Vln. I divisi 

Vln. II 

Vla. 

Vc. divisi 

Db. 

[illegible]



139

Picc. *mp* *f*

Fl. *mp* *f*

Ob. *mp* *f*

Eng. Hn. *f* *mpsub* *f*

Cl. *mp* *f* *ff*

B. Cl. *mp* *f* *ff*

Alto Sax. *f* *mpsub* *f* *ff*

Bsn. *f* *ff*

Hn. *p*

C Tpt. *p*

T. Tbn. *p*

B. Tbn. *p*

B. D. *mf* *f*

Congas *f*

Timb. *f*

Pno. *pp*

Vln. I (divisi) *mf* *f* *mp*

Vln. II (divisi) *p* *f* *mp*

Vla. (divisi) *mf* *f* *mp*

Vc. (divisi) *p* *f* *mp*

Db. *p* *f* *mp*

143

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Alto Sax.

Bsn. 1/2

Hn. 1/2

C Tpt. 1/2

T. Tbn. 1/2

B. Tbn.

B. D.

Congas

Timb.

Pno.

Vln. I (divisi)

Vln. II (divisi)

Vla. (divisi)

Vc. (divisi)

Db.

*mf*

*f*

*p*

*pp*

*ff*

*fff*

*mp*

*harm. mute*

*straight mute*

*mute off*

*pizz.*

*arco*

147

The musical score for measures 147-150 is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Alto Saxophone, and Basset Horn (1/2). The brass section includes Horns (1/2), Trumpets (1/2), Trombones (1/2), and Tuba. The string section includes Violins I and II (divisi), Viola (divisi), Violoncello (divisi), and Double Bass. The percussion section includes Congas and Timbales. The piano part is also present. The score features a variety of dynamics including *ff*, *p*, *mp*, *f*, *fff*, *mf*, and *pizz.* (pizzicato). There are also markings for *open* and *varco* (varco). The woodwinds and brass play sustained notes with some melodic lines. The strings play a rhythmic pattern. The percussion plays a steady beat. The piano part features a complex rhythmic pattern.

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Alto Sax.

Bsn. 1/2

Hn. 1/2

C Tpt. 1/2

T. Tbn. 1/2

B. Tbn.

B. D.

Congas

Timb.

Pno.

Vln. I (divisi)

Vln. II (divisi)

Vla. (divisi)

Vc. (divisi)

Db.

*ff*

*p*

*mp*

*f*

*fff*

*mf*

*pizz.*

*varco*

*open*

151

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Alto Sax.

Bsn. <sup>1</sup>/<sub>2</sub>

Hn. <sup>1</sup>/<sub>2</sub>

C Tpt. <sup>1</sup>/<sub>2</sub>

T. Tbn. <sup>1</sup>/<sub>2</sub>

B. Tbn.

B. D.

Congas

Timb.

Pno.

(white keys)

\*Play cluster chord with entire arm.  
The range of the chord is approximate.

Vln. I unis.

Vln. II unis.

Vla. unis.

Vc. unis.

Db. arco



154

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Alto Sax.

Bsn. 1/2

Hn. 1/2

C Tpt. 1/2

T. Tbn. 1/2

B. Tbn.

B. D.

Congas

Timb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *ff* *fff* *p* *psub* *white note gliss.* *pizz.* *arco*

(white keys)

"Play cluster chord with entire arms. The range of the chord is approximate."

Ped.

2/4 4/4

Bloomington, IN E.U.A., 12 Julio 2018